

THE NEW YORK DRAMATIC MIRROR

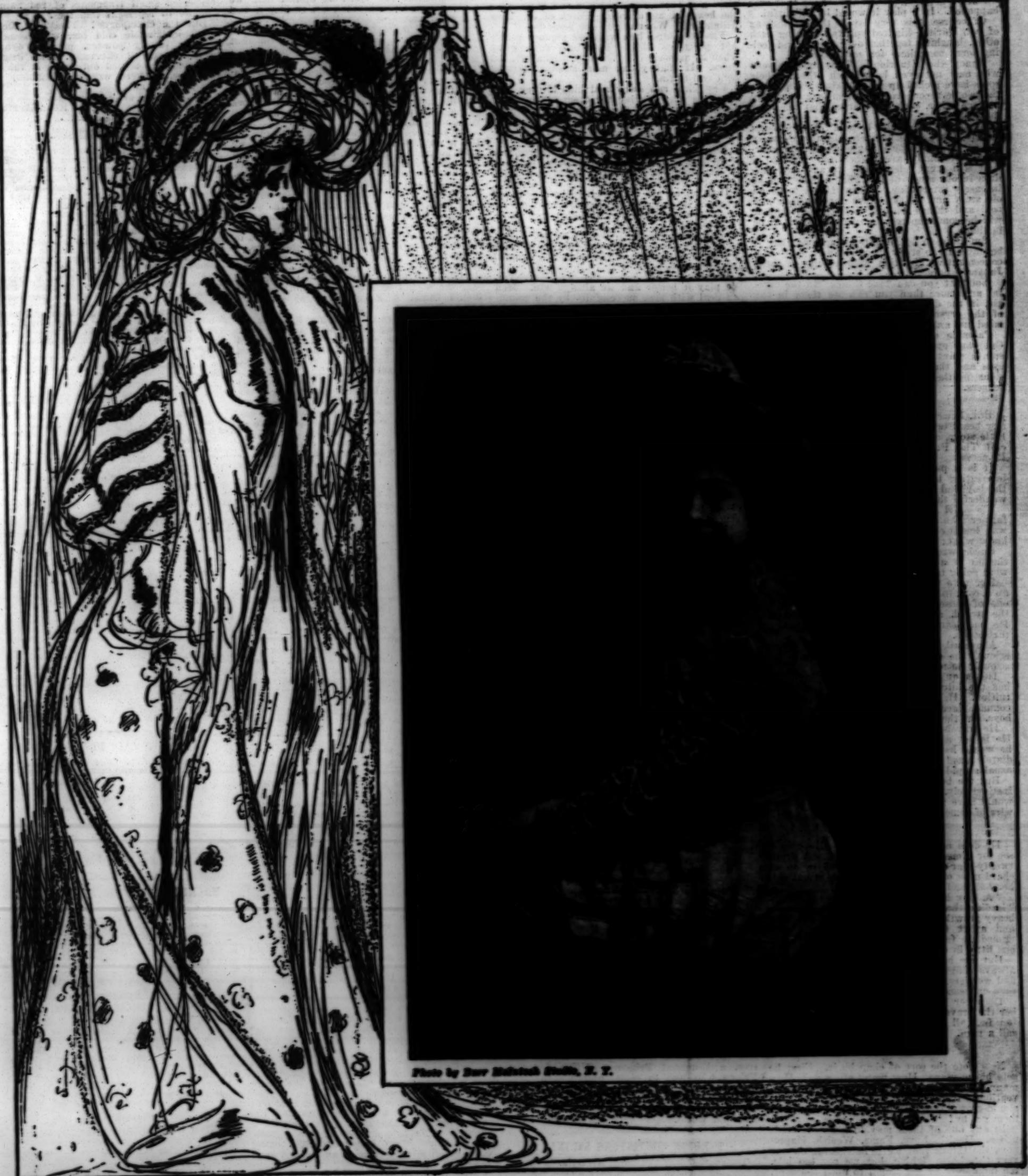
TWENTY-EIGHT PAGES

# THE NEW YORK DRAMATIC MIRROR

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LYDIA DICKSON.

















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# THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1894]

The Origin of the American Theatrical Profession  
121 WEST FORTY-SECOND STREET  
(between Broadway and Sixth Avenue)

HARRISON GREY FISKE,  
Editor and sole Proprietor.

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## MURMURS.

The many satisfaction with which managers of a certain sort contemplate the "shows" that they evolve—"shows" is the word that such managers use to describe their enterprises, and it is peculiarly descriptive—illustrates an almost prevailing managerial idea as to dramatic art. That many of these "shows"—perhaps the majority of them—are peculiarly successful there is no doubt; but these are instances of discredit from earnest writers in reputable newspapers that represent a very large public which, strangely, has no use whatever for them. One of these murmurers comes from the *New York Times* to this effect:

"The whole world should be congratulated. The theatrical managers in particular should be, and hardly are, congratulated. There is one person, however, who in the present crisis deserves a word of censure. That is the person who, whatever his means, is pleased by a good play, well staged and well acted, and who in consequence is disengaged with mediocre plays, bad staging and bad acting. Such a person can't stand properly—he knows what it means. It means that theatrical managers not in the assurance that everything goes. They build theatres up and down the land, and all then with as good plays as they can get, according to the standard of what the public desires; but the desire of a very prospective public are not often the same as the desire of him who cares only for good plays and art. The stage-managers in turn do the same with the everything, instead of anything with a dramatic something. In order to provide enough leading juveniles for the new theatres, long established companies are broken up; even the best of the metropolis stock companies leave the best comedians to furnish forth the title-roles of a mediocre fare. The box-owners are dissatisfied every day on Broadway. It is just possible, however, in spite of the predilection of the not disinterested press agent, that some few of us may escape prosperity of the smaller sort, and it is possible that even if we do not the coming season will still offer something worthy of our attention."

The writer of the foregoing evidently does not like the prevailing "show," and he has a fellow in the writer of an editorial in the *Brooklyn Eagle*, who, while hoping for something better, hits off the lively but incoherent present thus:

"Of late the stage has been much occupied with things that might be called shows, since that elastic term includes the abhino in the women, and vaudeville. These shows have but the faintest likeness to plays. They have some rhyme, but no reason. The rhyme comes on—it doesn't matter in the least what—and is sung by fat women in tight. White they change the tights from yellow to blue, sometimes with plumes and bold designs in broken English. Plays are recalled eight times, by arrangers of which the ushers; then the women return and give a chorus with references to politics, the Boers, Mr. Vinton, John L. Sullivan, corps, mothers-in-law, fashion and the traps. This connected narrative being sung, a dinner is introduced, and after her fourth recall the review is given of the women, who come back in pink and walk around to a march. In the

end set the comedians speak more places and try to sing; they like pitch, to the general joy; they have another dialogue with their faces four inches apart, after the usual fashion of persons whose breaths are disagreeable; the fat women walk around some more and hop a few times; there are several choruses, and that is the second act. The third act is like unto it, and close with the summing up of the massive establishment, the fat women in a double row, in all the colors there are, and the comedians in the center making faces, as the curtain falls. What it is all about heaven does not know, for not even heaven can yet people pay money to see and hear it. The other, hopeless act which is bought by a certain class of managers because not a lack of plays, but the predominance of a taste that in previous years was ashamed of itself. These shows are not immoral; they are surely the work of feeble intellects. Their text, when there is any, is not entertaining; the music is the cheapest; single; the show travels on legs, and it is required only that the legs shall be prettily illustrated and not too plentifully clothed. London is accused of inventing this kind of entertainment. It is a charge to bring up the whole population of that city with a roar of protest, if it is not true, but it is of no use to charge on London the continuance of the practice in America. The man who is responsible is the impulsive creature who buys tickets to see it. Going to school has never done him any good, and going to theatre does not him. He will remain a blithering hopelessness as long as he lives. But the people who have stopped going to theatre are hoping that he is not going to have things his own way forever."

While this plaint in the *Eagle* is substantially true and general in its scope, apparently, it very well describes one of the latest and worst of these "shows," whose managers presumably imagine that they are the chief custodians of the theatre in this country and general purveyors of art. They and their kind have done as much to generalize the stage and make it odious to persons of discrimination that it will require the labors of time and intelligent management for a generation after these persons are gone to rescue the theatre in this country to a normal and legitimate state.

"The reason that the dramatic stage has abandoned the productions of the great masters and has set up unutterable trash or else mixed realism in their place," says the *New Orleans Picayune*, in an editorial considering the same subject, "is that it pays. The managers convert the returns of the box-office to determine if a play is a success or a failure. This is an infallible guide, and they care nothing for the decisions of the professional critics. If, indeed, there is any real criticism of matters theatrical nowadays." This is but half of the truth. The managers who set up "utterable trash" are unable themselves either to appreciate works of dramatic worthiness or to discover such works. Their own tastes are illustrated by their characteristic enterprises, and fortunately for them, in a peccant sense, there are a multitude of fellow vulgarists to support their "shows." The great sensible and discriminating public is in consequence getting out of the habit of theatre-going, which in right circumstances has been the habit of the more intelligent and appreciative from time immemorial. It may be that the isolated examples of good art in the theatre are less frequented than formerly for this reason, the intelligent public distrusting almost everything that offers because it so often in late years has been foisted by pinchbeck and offended by the vulgar. But the legitimate and the artistic in the theatre world fare now as well as ever in other circumstances, and even now it pays better than the ephemeral and the vulgar the country over."

## A CRISIS FOR THE TRUST.

*Hillary Bell to the New York Press.*  
It is not unlikely that the dramatic season of 1909-10 will mark the decline and fall of the Theatrical Syndicate.

This was one of the first of the famous trusts. Long before the creation which now is sweeping the various industries of America, there was interesting, nevertheless, this small but important combination, the Trust. The Great Trust, the Shubert Trust and the railroad trust are the only ones of the three that have been broken up, and several years after the original creation of the Great Trust, a new one was formed, a surviving combination.

In its original stages were a good thing. Then, as time and larger cities, it did not take the pains of its way to the country, cities not only ruined at the same time, but many instances were advanced, still now the Great Trust charges a minimum of \$1 for certain plays.

Thereupon the country there have been many efforts against the Syndicate which have not effected the maturing. It is said that the Trust has barred out of other towns various excellent actors who are in agreement with the Trust, and whose art would have enhanced our theatres. These Miss Fiske and Misses Craman have experienced such difficulties from the hostility of the Syndicate that they have been obliged to make limited instead of extended tours with plays which were of general interest.

New York knows nothing of these affairs. We have enough independent theatres to insure productions of all plays deserving merit, whether they pay tribute to or deny the authority of the Trust.

The Victoria, Republic, Academy, Grand Opera House, American, Wallack's, Bijou, Manhattan and other houses offer welcome to independent attractions. However, however, wealth and enterprise of the Syndicate may be, it cannot control all the theatres of the metropolis. Similarly the Theatrical Trust is said to dictate to certain of our theatres a theory that seems to be established by the combination with which these connected theatres, during all its productions, have the journalistic field is limited, for the more respectable names in this city that will receive distinction from outside. Therefore, it may generally be said that in New York the Theatrical Syndicate can do little to give by merit. All theatres, all good houses, all actors are placed on terms of equality before us, and they must do their utmost to win favor with every citizen.

Thus this combination of theatre managers

for the control of amusement enterprises. In America can be嗤笑ed here, or nowhere else, especially.

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## THEATRES AND ROOF-GARDENS.

## Edith's Union Square.

The Mill for the week is headed by Wernher, Jules and Sophie, John T. Johnson, Miss Gandy, and is followed by Wallace and O'Neil, Harry, Dally and O'Neil, the Dr. Gosses, Tammie, Billie Harvey, Clifford and Bert, the Allens Twins, Dally and Vinton, Frazee, Lawrence Crane, the Biograph and the stereopticon.

## Tony Pastor's.

The topliner is Bert H. Williams, who makes his last appearance in vaudeville this season. Others are Baker and Lyons, Morton and Elliott, White and Stevens, Carlisle and Tammie, Hedrix and Prentiss, Hare, Lloyd and Wallace, the Mitchellis, Robert Harcourt, the Phenomenals, Miller and Kroese, and the vitagraph; and as an extra attraction, the Danversons, James R. and Frazee, in a new act entitled *The Accidental Husband*.

## Proctor's Twenty-third Street.

The Mill has A. G. Dawson as the toppling feature, with the American Four, Mr. and Mrs. Arthur Young, the La Russas, the Abbott Comedy Five, Louis and Adelita, Le Closers and the French Brothers, German and West, Wood and May, and the kaleidoscopes following.

## Proctor's Fifty-eighth Street.

The Proctor Stock company give The Black Pines, George Evans, Eddie Goldfarb, and the kaleidoscopes closed to the vaudeville and.

## Proctor's Fifth Avenue.

The Mill is presented by the Proctor Stock company, with Vernon Hall and Grace Huntington as the topplers, Edwards and Henry, the Danversons, the Danversons, V. P. Wernher, Harry, Dally and his dog, and the kaleidoscopes in between acts.

## Proctor's 125th Street.

The Other Garter is the stock company after, Mrs. Lynn Walker, George Lippert, and the kaleidoscopes provide the vaudeville.

## Walter and Feltier.

The season at this infinitesimal place of amusement will open on Thursday evening, when will be given for the first time Major Smith's new burlesque, *Twenty-Whistly*, in which will appear Walter and Feltier, William Collier, Charles Young, Frits Williams, John T. Kelly, Peter F. Dally, Lillian Russell, Fay Turner, George Clancy, Emma Maguire, Louis Alva, and Will Appler.

## Hartig and Sonnen's.

For this week the programme includes Crosby and Days, Dave Lewis, Marion Morris, Paul Morris and company, Rose, Carl and Zena, Snyder and Buckley, Warren and Blanchard, and Castell and Hall.

## Parade Garden.

Nowhere this week are Rapoli, Cook and Clinton, Carlisle, and the Three Livingstones. Others are Crestone and his band, Johnson and Davis, the Banjags, Horace Goldin and Jess Franklin, Goodman's cats and dogs, the Taylor Sisters, and Wolf and Milton.

## THE BURLESQUE HOUSES.

Dewey.—The Bohemian Burlesquers provide the entertainment for the week.

Mrs. Bowman.—The Brigadiers are the attraction this week.

Lowman.—The Cracker Jocks are supplying the week's programme.

Glazier.—Doge Soddy's London Bells are opening the week in Hartman.

## LAST WEEK'S BILLS.

Kirby's Union Square.—Lillian Burthart returned in the clever comedy, *The Way to a Husband*, which was formerly called *Jack and Jerry*, a far better title. The little play went just as merrily as from the inception of its earlier local bearing, and Miss Burthart again proved what a delightful actress she is. Her comedy is in the same of delineations and her humor is infectious. Oscar Norfleet was soon seen back in *Jack*, giving an acceptable performance. Some interesting and well-worked out scenes were done by Frazee by Jameson Thompson, the role originated by James R. Frazee. Mr. Norfleet appeared to be about nine feet tall, and this immense altitude was alleviated by a fitting show of girth. He played the old man in a boyish fashion and with a very palatable make-up. The Four Dallies, three men and a boy, made their American debut and proved rather well in variegated acrobatics, although the boy, impersonating a dog, had nothing to do and might well have been overlooked. The men contributed a few new tricks in mounting and tumbling, but the act was not as good as that of the Three Youppis, which it deservedly resembled. Gossage and Haffey remained a decided hit in their new tour, *A Victim of Circumstance*, which might still be improved by the omission of the talk. As doctored these players are wonderfully clever and the audience sat enthralled over this feature of their specialty. Scotty Burns was on deck with a fine programme, full of bright and novel matter, and it was a positive pleasure to hear him sing with perfect association. Burns and Morton did pretty much the same act that they did long, long years ago, but it served to amuse just as well as of old and ease in for hearty applause. Albert L. Guille sang some over-worked *W. C. F.* songs with considerable success. Mr. and Mrs. Frank Laverne ran fairly well with their comedy sketch. Matthews and Ashley put in their little Hebrew specialty. Matthews offered some excellent and sensational business that was captivously attractive. The others were Reidy and Currier, Miles and Beacher, Morris-Green, the Gagouxs, the gaudy stereopticon and the boisterous biograph. Big business.

Four Pastors'—The bovine species had the call last week, when were seen two new acts, one featuring a bull and the other a cowboy. The former, a copy of the *Minx*, done by Frank Gossage and Eddie Vincent, caused a real stir and was far in advance of their earlier

sketch, *A Shattered Idol*. Miss Vincent was a young woman at a manless summer resort, where, to relieve the monotony, she had painted a picture of an ideal man upon which to gaze and ponder. Mr. Gardner blew in upon the back of a bull, whence he had taken refuge, because of the possible results of the bull's indisposition if it saw his red silk coat. He turned out to be the original of the supposed ideal pictured man, and things went along curiously until he blundered out into the road and the bull's eye lit upon the red coat. Then he returned as a friend and was received upon his own identity with the picture, a fact communicated by an audience experiment. There was a lot of bright, new material in the skit and it pleased the audience greatly. The other fine act was *The Lady and the Cowgirl*—simply an original title—acted by Jeanne and Charles Carpenter. It is a girl in imitation with a cowboy and her lover, who is a cowboy to begin with but person of that caliber. The act in the last makes this was wrought out only bravely and went in no more than grand style. Some clip acts for patriotic purposes will well have been omitted, and the action was not much more than ordinary, although perhaps all the the comedian demanded. The Four Comps. headed the cast with their fine musical turn, which never fails to please the clients at Frazee's, and clever Little Eddie Coughran, as usual, high in favor. O'Rourke and Barrett sang and danced agreeably, and Miss Barrett looked very pretty indeed. Mr. and Mrs. Arthur Young presented *A Homeless Woman* with some share of success, although it is not an act that will start any enthusiasm. The second way this was well liked in their heavy act. Daws with the Misses, Mr. and Mrs. Harry Thorne, supported by Harry Clark and Martin Temple, made the same old hit in their familiar form. *An Unknown Mist*. Dally and Devore kept the house in roar of laughter with their skit, *The Tailors*, which seems familiar as the days go by. Morris and Davis, seconded agreeably in *Madame*, Dell and Devore were popular with their music club, and the remainder of the bill included Allen and Daniels, Phillips and Hamilton, the acrobatics and the vitagraph. Long attention.

Proctor's Fifth Avenue.—Section B of the Proctor Stock company, with Gus C. Welsch especially engaged, opened March 20, 1902, yesterday. A *Madame's Bazaar*, in which Miss Welsch used to delight us, Mr. Welsch scoring a personal success in Mr. Norfleet's original role, David Hartman. Louis Blye was still displaying as Sylvie, a sweetly sympathetic part, and Marion Morris was considerably clever as *Madame Le Grange*, the woman of the world. Others in the capital cast were G. Edwin May, Charles W. King, Paul Macmillan, John Stanley, Frederick A. Thomas, G. H. Morris, Louis Spiegel and Fred M. Willis. The play was beautifully mounted. Kennedy and James led the vaudeville contingent in their lively turn, Doctor Dally, and the rest included the Devores, Gertrude Larson, Henry Green, Beatrice Gantoni, Griff Williams, and the volcanic kaleidoscopes. Crowdless house.

Proctor's Fifty-eighth Street.—A slice of the Proctor Stock company dispensed themselves in a survival of *The New Boy* with decided success and earned much merit among the denizens of the Mill. Miss Welsch, in the thoroughly amateurish *Madame's Bazaar*, Robert V. Ferguson, Gladys Lyle, George C. Frazee, William Cummings, Louis Green, Florence Gerald, Constance Mayer, and Ella Horson. The curtain-raiser, *Dr. Biscuit's Cure*, was well played by Harry Stanley, Albert Vassar, William Collings, and Constance Mayer. A. G. Dawson ventilationed in his accustomed excellent manner. Littleton Goldsmith professed her engaging specialty, and the captivating kaleidoscopes did the rest. Good business.

Proctor's Twenty-third Street.—The Misses Sisters returned to town in Harry Hill's successful sketch, *The Adventures of Bridget McNamee*, in which Kate Hill's one-act comedy was again capably followed along by *Tramps* and *Madame's Bazaar*, bright acting Sidewalk's amusing delineation of the latter, seen recently at the Paragon Gardens. The Misses' period of得意 in good fashion. The Misses' second *Misery*. On the *De Foy* stage, offered their usual specialty, and the other comedies were Axel and Howard, White and Jolly, Devore, and Davis, Johnson and Morrison, Al Colman, the *Kodak* Brothers, the *Martys*, Collins and Raynor, and the charming kaleidoscopes. Good-bye audience.

Proctor's 125th Street.—The section of the

Proctor Stock company gave a well-arranged

skit, *The Adventures of Bridget McNamee*.

Harriet and Marion's.—Very nearly all of the names at this immensely popular little playhouse, where an unusually interesting programme was provided, Louis McCord, mounted in the revised version of *William Tell*, a most pleasant playlet. Her last performance and was highly successful. Mr. Norfleet was equally brilliant in his impersonation of the *Woolly Dog* manager, and he had admirably supported White's *Technician* trio. Misses Morris and the voices, were received with enthusiasm and the electrical effects employed in their music specialty were very beautiful. Dally and Arthur performed astoundingly and threw in a big share of highly diverting fun. Harriet Avery furnished some operatic selections in fine style. However, Miss and Lawrence presented *Ned* Morris' brilliant sketch, *How to Get Rid of Your Mother-in-Law*, for the last time before their tour in *Pack and His Mother-in-Law*, and they sent the audience into spasms of laughter and kept them there. This is one of the most amusing acts imaginable and it is sure to be sorely missed by vaudeville patrons. The Four Cutties repeated their summer hit at the Cherry Blossom Grove. Henry R. Ingram and Charles Smith, Jr., made one of the biggest hits accomplished by an illustrated song act, closing the bill and holding every one in the house to the end for an encore. Mr. Smith has a tenor of great range and sweetness and Mr. Ingram's original illustrations were things of much beauty. Miles and Raymond and Smith and Durfee did the rest.

Parsons' Garden.—The Mill remained practically the same as that of the preceding week,

the Taylor Sisters in their attractive number being the novelties. Others, all holding their own, Charles and his band, Johnson and Gossage, the Salvatores, Gossage's girls and Jess Franklin, the Morris Girls and John Franklin, the *W. C. F.* Family, Sparrow, the *Flappers*, the *W. C. F.*, and Ollie and Eddie von Hofstede. The *W. C. F.* was stamped in spite of the earlier warning.

Carney Sisters' Grove.—The second act was a comedy, *The Street Girl*, was received as the right feature, and it has been considerably fringed up, which was grateful at first. The programme presented Louis Green, Harry Arnold, Ruthie Lee, John Green, Katherine Green, Charles Clark, and Daniels and Morris, who made a highly commendable impression. It their grotesque caricature, which are always welcome. Good business.

## The Burlesque Houses.

Dewey.—Mr. F. Smith's New York Burlesque large and small, and for a capital entertainment that contained two burlesques and an olio showing Grace Lorraine, the *Flappers*, the *W. C. F.*, and the *W. C. F.* Brothers, Bryan on Lexington, and Harry and Lee.

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Carney Sisters' Grove.—The second act was a comedy, *The Street Girl*, was received as the right feature, and it has been considerably fringed up, which was grateful at first. The programme presented Louis Green, Harry Arnold, Ruthie Lee, John Green, Katherine Green, Charles Clark, and Daniels and Morris, who made a highly commendable impression. It their grotesque caricature, which are always welcome. Good business.

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VAUDEVILLE.

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## THE MYSTERIOUS

## DE BIERE AND CO.

*The Peer of All Magicians and Illusionists.*

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## THREE OF THE LATE PROF. HERRMANN'S ASSISTANTS

MANAGERS I AM HAVING 3 NEW ILLUSIONS BUILT: SOMETHING ENTIRELY NEW AND NOVEL. NEVER BEFORE PRODUCED IN VAUDEVILLE.

HAVE BEEN FEATURED AT THE FOLLOWING HOUSES:

June 16 ..... Delmeling's Casino, Rockaway  
 June 30 ..... Washington Park, Bayonne  
 July 14 ..... Kruger's Auditorium, Newark  
 July 21 ..... Electric Park, Baltimore  
 July 28 ..... Brighton Beach Music Hall  
 August 4-25 (4 weeks).... Henderson's, Coney Island  
 September 1 ..... Orpheum, Brooklyn  
 And booked 15 Weeks over Orpheum Circuit to follow.

September 8 ..... Poll's Theatre, New Haven  
 September 15 ..... Poll's Theatre, Waterbury  
 September 22 ..... Poll's Theatre, Bridgeport  
 September 29 ..... Dixey Theatre, Scranton  
 October 6 ..... Orpheum Theatre, Utica  
 October 13 ..... Avenue Theatre, Detroit  
 October 20 ..... Jaffer's Theatre, Saginaw  
 October 27 ..... Park Theatre, Youngstown

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AN INSTANTANEOUS SUCCESS!!

## JANE COURTHOPE AND CHAS. FORRESTER

Presenting THE LADY AND THE COWBOY at Tony Pastor's.

Last Week.

TIME FILLING RAPIDLY.

Address Agents or CHAS. FORRESTER, 63 Madison Ave., New York.

VAUDEVILLE'S PROGRESS UNABATED.

**GRIFFITH**  
 "The Greatest Mephisto"  
 and COMPANY in the  
 GARDEN SCENE  
 From  
**FAUST**

Grand Production.  
 SUPERB SCENIC  
 and ELECTRIC EFFECTS.

RICH COSTUMES:

MEPHISTO, FAUST,  
 MARTHA, MARGUERITE.

For Time and Terms address R. GRAU, 138 5th Ave.

## BERT HOWARD - LEONA BLAND

Time rapidly filling for the season. Very few weeks open. Sept. 26 and time in November and December open. Address for time to

JO PAIGE SMITH, 634 St. James Building.

Personal address—Chequing State Bank, Chequing, Mich., for the next two weeks

TOM LEWIS AND SAM J. RYAN  
 THE MAJOR AND THE JUDGE.

Management HURTIG AND SEAMON.

FRED NIBLO "The American Humorist."  
 Retired from Vaudeville. All booking—American and European—cancelled. Will devote entire time to  
 THE FOUR COHANS  
 AND THEIR COMPANY.

WM. H. COLBY

MRS. WM. H. COLBY

4—COLBY FAMILY—4  
 MASTER FRANK COLBY  
 LITTLE MISS BYRLE COLBY

Indefinitely Engaged with Hyde's Comedians.

ARTIE

The Genuine Georgia Girl.

## HALL

"DAT'S IT."

DAT'S ALL."

This week—Playing lady.

## DOLLIE MESTAYER

## CLARICE VANCE

Vance's Cabin, St. James, Long Island, N. Y.

For the Summer.

## CHARLEY CASE

## CHARLEY CASE

The Man that  
 Talks About  
 His Father.

## CASE

VAUDEVILLE.





DOWN IN MUSK ROW.

If  
You  
Want  
To Do  
In Time.  
Send for  
The songs  
Advertised  
On this page.  
They're all new.  
Mention THE MIRROR.  
Do you sing "Trouble?"  
Have you heard "Twinkle?"  
Write for "Ching-a-Ling-a-Loo."  
Leo Feist publishes "In Starlight."  
Drop a line to the publishers to-day.  
They say ballads will be the go this year.  
Send to Douty and Brill for "Dreaming on the  
Ohio."

Grace Tyron is singing "All De Time" with  
great success.

Louis Bernstein spent Saturday, Sunday and  
Monday at the seashore.

The Vandeventer Music Company announce  
"When a Lady Leads the Band" is a hit.

The Russell Brothers are singing "I Never  
Knew Till Now How Much I Loved You."

P. W. Vandeventer, of the Vandeventer Music  
Company, received a letter last week from a Mrs.  
Gillespie, of Hicksville, L. I., telling the price of  
"Sweet Clover" per book. He informed her that  
the only "Sweet Clover" he handled was a song  
entitled "Sweet Clover," and that her letter  
was good for a complimentary copy, which he  
sent. This is a true story.

Maxwell Oliver, who has been a faithful member  
of the F. A. Mills force for a number of years,  
is being complimented as the composer of a new  
Instrumental number entitled "Cubista."

Joseph W. Stern and Company, in order to keep  
pace with increasing business, are making many  
changes in their building. The first floor will be  
utilized as a stock room, where hundreds of thousands  
of copies of sheet music are displayed, while the  
offices will occupy the rear rooms of the  
first floor. The Stern Building consists of four  
floors, a basement, cellar and sub-cellar, besides  
the reception rooms on the upper floors, used for  
professional parlors, stock rooms etc.

In 1906 M. Witmark and Sons accepted and  
published a very entitled "Place a Light to Godde  
Me House." The song has been used over since  
without showing any signs of becoming more  
than an ordinary hit, until recently the profes  
sion and public have taken a new interest in it  
and the song looks as if it will become a big hit.  
Only two or three instances of this nature have  
occurred in the history of music publishing.

George Whitman, of Whitman and Davis, is  
making a hit singing "Trishon and Smith's" "Dol  
lar Song." During the song dollars are thrown  
to the audience (stage money), and thereby keeps  
a tale. Just prior to Whitman's entrance the  
manager handed Whitman his salary. He counted  
it and rushed on to sing the song. After the  
performance that night he offered to pay for the  
drinks with stage money. Then it dawned upon  
him that he had put his hand in the wrong pocket  
of while singing the song. Alas poor.

Elaine Verdiere, who is to star in The Man  
from Broadway this month under the direction of  
Broadway and Curtis, is not only a clever  
actress but is also a clever as a song writer.  
Her brother has published a song that is rather  
new in construction, entitled "Julie-Set." Charles K. Harris has published one of his  
compositions, "Jack and Jill," a catchy song  
that Belle Gold is singing in New York Day by  
Day.

Alfred Solomons, who is singing at the "Shates"  
in San Francisco, writes that "If I Thought You  
Loved Another" is a big hit.

Christie McDonald will sing "Moon, Moon,  
Moon," in The Tivoli again this month.

James W. Casey is pleased with the success of  
"Little Sally Brown." It is being sung by Seamus  
Heffernan, Lois Hawthorne, Carrie Blair, Master  
Willie Howard, Julius P. Winters, Kitty Ban  
pone, and Franklin J. Wallace.

Mrs. Blanche Galli arrived in the city from  
Paris a few days ago and will appear at the  
Keith Theatre beginning Sept. 8. Mrs. Galli  
achieved success in grand opera in her native  
land and hence to repeat her success here. She  
is a remarkable woman, and sings in two distinct  
voices, soprano and alto. At Keith's Union  
Theatre this week she will sing "In Shiloh,"  
in high soprano, and for her second voice  
will sing "Beyond the Gates of Paradise" in low  
contralto.

M. Witmark and Sons have secured the catalog  
of the well known writer, Arthur J. Lash,  
including "Just a Chain of Delights," "Two Little  
Stars Say So," "The Shanty of Tommie-Down  
Alley," and "My Paradise Is You."

Woodford and Jerome are well represented in  
the Jaff Bernstein attractions, eight of their  
compositions being used in the Alphones and Gavots  
couplets, while Eddie Fisher, who possesses a  
pure soprano voice, is singing "A Soldier in the  
Band, That's All," in the Wacky Willie Walker  
Company.

Billy Johnson, late of Cole and Johnson, is  
singing with Stanley Crawford's splendid ballad,  
"I'll Wed You in the Golden Summer Time."

Evans and St. John, now playing the Keith  
circuit, and the Garrick Sisters, with Berlina's  
Gay Morning Glories, are singing "Just Kiss  
Yourself Good-bye," "Those Tantalizing Eyes,"  
"The Way to Do the Goo-Goo Dance," and "I  
Want to Be the Villain in the Show."

Harry Silverstein, with Primrose and West's  
Minstrels; Ray St. Clair, with Bill Henry,  
George Cunningham, with Al. G. Field's Min  
strels, all report that "Only a Soldier Boy" is  
a big go.

Dolly Gaynor has introduced "For I'm the  
Wizard of Oz" a new song written especially for  
him by Woodward and Jerome. Montgomery and  
Stone are also singing a new song by the same  
authors, entitled "You Can't Get It Here Like  
You Do on Tudder Side."

The Windsor Music Company announces that  
H. W. Petrie's song, "Lord, I Believe," is rapidly

## MUSIC PUBLISHERS.

## TONY STANFORD'S LAST SONG.

Several years ago a poor but ambitious man arrived  
in America from his home in Vienna, leaving a  
mother behind, when he intended to send for an even  
so some fortune should smile upon him. He struggled  
on and in a short time had gained a "place" as  
a song writer. Two of his songs, "Left-Left-Left"  
and "I Loved You" and "Day by Day," became popular,  
and the man's name became famous. The letters he  
wrote to his mother told her it would not be long  
until he could send for her. But when his prospects  
were brightest he was taken ill, and at the request  
of his friends consented to be removed to a hospital,  
where an operation was performed from which he  
never recovered. This was on Labor Day. Just one  
year ago, his money had given out and a subscription  
was taken among the music publishers sufficient to  
secure a decent burial and he was laid to rest in a  
Cypress Hills Cemetery, Brooklyn. There is there a  
memorial that has been erected to him, last resting place,  
which will be opened first. He died in Private Life as a Diamond  
Officer.

Shortly before he died he had agreed to write a  
song, under the title of "In the Valley of Ken  
tucky," which was almost completed at the time of  
his death. One of his best friends, who well knew  
as a song writer, secured the money it was a  
small sum, supplied the missing lines and it was a  
hit, and the royalties derived from it are still  
set aside in the name of the author. The song tells a pretty story and the  
activity is inspiring. "In the Valley of Kentucky,"  
is published by Leo Feist, No. 26 West 28th St., New  
York, who takes a special interest in this song and  
forwards the biggest share of the receipts derived  
from its sale to Tony Stanford's mother in Vienna.

## LEO FEIST

36 W. 28th St.

## MUSIC PUBLISHERS.

## 5

## BIG BROADWAY HITS.

## "In the Good Old Summertime,"

## "Nancy Brown,"

## "Blooming Lize,"

## "Bill Bailey, Won't You Please Come Home?"

## "A Little Boy in Blue."

HOWLEY, HAVILAND &amp; DRESSER.

NEW YORK.

A Real Novelty in Coon Songs  
A REAL HIT, TOO!

## C-H-I-C-K-E-N

Dat's de Way to Spell "Chicken"

By SIDNEY PERRIN

Composer of "Nanny's Little Pumpkin Colored Coon."

Send for 21. You'll sing it if it's in your line.

M. WITMARK &amp; SONS, Publishers

NEW YORK—Witmark Buildings—LONDON  
Schiller Building—Curtis Building  
CHICAGO, ILL. SAN FRANCISCO, CAL.

SPECIAL NOTICE—Programs must accompany request from those we do not know. Orchestrations (if published) will also be sent. Kindly send requests in for sheet as possible. All mail requests to our

NEW YORK OFFICES, No. 26 West 28th Street.

Professionals going abroad, write for a letter of introduction to our London Office.

## LOOK!

## Sweet Clover

## On a Saturday Night

## When a Lady Leads the Band

## I Took I Got My Plenty Now

## Little Tillie Twinkle

## A Heartless Bird of Prey

AND THE GREAT

## Dollar Song

The title in each case tells the style of the song.  
Choose the one "in your line" and send a stamp  
for same.VANDERBLOOT MUSIC CO.,  
41 West 28th Street, N. Y.H. W. Petrie's Latest Song,  
LORD, I BELIEVE

Sacred Song.

High Voice in F.

DREAM ON, BAD HEART

Ballad.

High Voice in B flat.

Professional copyists free on receipt of stamp and  
cost per dozen. Copyists, 26 West 28th Street.WINDSOR MUSIC CO.,  
41 West 28th Street, NEW YORK.

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A TIMELY HINT.  
Primrose & Dockstader's Minstrels Effectively Singing

MAY BE.

MY CLINGING IVY.

MANDY, WON'T YOU LET ME BE YOUR BEAU?  
I'VE THE VALLEY WHERE THE BLUE BIRDS SING,  
WHEN THE FIELDS ARE WHITE WITH COTTON.  
OH! DIDN'T HE RAMBLE,  
WHEN THE MINSTREL COMES TO TOWN,  
THE OLD FLAG NEVER TOUCHED THE GROUND.  
DAT CERTAIN PARTY.JOS. W. STERN & CO., Publishers, - 34 East 21st St., New York.  
CHICAGO. LONDON.  
34 and 36 Clark Street.In answering these advertisements, please mention  
THE MIRROR.forging to the front. "Dream On, Sad Heart,"  
by the same author, is also popular.

Smith O'Brien, starring in The Game Keeper,  
under the management of Howland and Clifford,  
opened his season at Racine, Wis. on Saturday,  
and writes that the songs specially written for  
this production by Robert F. Boden and Max S.  
Witt proved instantaneous winners, the biggest  
applause going to "Molly Bawn," "A Daughter  
of Ireland," and "The City of Rest."

Katherine Gossor, who has been connected  
with the firm of Shapiro, Bernstein and Company  
for the past two years, declares that Stanley  
Crawford's "I'll Wed You in the Golden Summer  
Time," will be a bigger success than "When  
the Harvest Days Are Over."

Gene Schwartz and Silvio Hein were the guests  
of Stuart Holden at his country home, Highlands  
of New York, last week.

Mr. and Mrs. Al. Trahern (Jessie Mae Hall)  
spent several days at Highlands of New York last  
week.

Florence Rother (Mrs. Lee Orean Smith) is a  
member of the King High Ball company.

George Spaulding, publisher of "Down the  
Line with Molly," says the song is a phenomenal  
hit.

William H. Anastad is spending the summer  
at his beautiful home in Saratoga, while his other  
force is busy taking care of "Ring Down the  
Curtain, I Can't Sing To-night," a descriptive song  
by Breman and Story.

"While the Convent Bells Are Ringing" and  
"When the Fields Are White with Cotton," by  
Robert F. Boden and Max S. Witt, are two hits  
of which these writers and their publishers,  
Joseph W. Stern and Company, are justly proud.

## Shapiro, Bernstein and Company

Will be pleased to have their professional friends  
call and hear McPherson and Brynn's new song.

## Those Tantalizing Eyes

Which is even superior to their JOSEPHINE, MY JO.

45 West 28th Street, New York.

BE UP TO DATE AND SEND FOR.

## DOWN THE LINE with MOLLY

Words by GEO. TOTTEN SMITH

Music by GEO. L. SPAULDING

CARD OR PROGRAM MUST BE ENCLOSED

GEO. L. SPAULDING

New Zealand Building Broadway and 57th St., New York

## 5 BIG HITS.

"I'll Wed You in the Golden Summer Time," Elsie Gossor's big hit in The

"My Mother Was a Northern Girl," Little Gilmore's big hit.

"I'm a Little Girl," Jeanette Carroll's big hit.

"I'm a Little Girl," Primrose &amp; Dockstader's big hit.

"I'm a Little Girl," It Ain't on Speaking Terms With Me,"

"I'm a Little Girl,"

SOL. GLOOR, 27th and Broadway, N. Y.

## HELP

## J. FRED

## HELP

# PLAYS DARCY AND WOLFORD PLAYS

More than one  
Hann's Return  
Private John Allen  
Woman Against Woman  
As  
Breaking the Whirlwind  
Wicked London  
Near the Throne  
A Wife's Honor  
The Queen of Chinatown  
A Rough Rider's Romance  
Gettysburg  
Slaves of Russia  
Australia  
In the Hands of the Enemy  
The Pulse of New York  
For Home and Honor  
The Hand of Man  
The Smugglers  
The Hoof of Gold  
The Power of Money  
A Duel of Hearts  
The Voice of the Tempted  
The Mystery of a Mansard Cab  
Mystic Mountain  
The Way of the Transgressor  
The Derby Winner  
Chispa  
The Queen's Mask  
At Midnight  
Woman's Enemy  
Is Peril  
The Footman  
A Dangerous Game  
And Others.

THE LIEBLER PLAYS.  
THE CHRISTIAN  
IN THE PALACE OF  
THE KING  
THE CHILDREN OF  
THE GHETTO  
UNLEAVENED BREAD  
THE FIRST DUCHESS  
OF MARLBOROUGH

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Also Control the American Rights to the Following English Successes:

Lady Templemore's Future The Way Women Love The Indian Mutiny  
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Denounced Wallace and Bruce Cruelly Wronged  
The Marseillaise Secrets of the Harem The Bank of England  
For a Mother's Love The Executioner's Daughter The World's Verdict  
And Others.

THE THOROUGHBRED THE GALLEY SLAVE THROUGH THE BREAKERS  
THE CITY OF NEW YORK A GUILTY MOTHER THE VICTORIAN CROSS  
SUNSET MINES THE INDIAN THE ANGEL OF THE ALLEY  
UTAH GOVERNMENT ACCEPTANCE  
SLAVES OF THE ORIENT THE BOWERY AFTER DARK  
THE SENATOR'S DAUGHTER THE BRAND OF CAIN KIDNAPPED  
THE POWER OF LOVE HUMAN SPIDERS  
DOWN ON THE FARM THE BLUE GRASS KING IN OLD VIRGINIA  
THE HEART OF ARKANSAS  
SAW A CRITICAL CASE  
THE MYSTERY OF EDWIN DROOD  
THE FIRM OF GIRDLESTONE  
A DAUGHTER OF DIXIE THE VILLAGE BLACKSMITH  
CALLED BACK (English Version)  
DORA THORNE TEMPTATION OF MONEY  
And Others.

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(Received too late for classification.)

### SAN FRANCISCO.

Wycherly's delightful comedy, *The Country Girl*, was seen at the Alcazar, under the direction of Carlyle Moore, the week ending Aug. 24, with Florence Roberts in the role of Peppy Thrift. All week business was uniformly profitable. Miss Roberts again stars in *The Taming of the Shrew*, 25-31 to great business. The eighth and final week of that amateur triple bill ends with *Posse*, *Cafe Antoin* and *Chopetta*, and *A Royal Family*, at Fischer's, ended 24. While it was not by four weeks as long a stay as *Fiddle-Dee-Dee*, its predecessor, it was just as much enjoyed by the Fischer habitués during its eight weeks run. The sure "hough-ton-taking" show of the month ending 24 was the *double-bill*. *Posse* and *Cafe Antoin* were the bill. The bill began last 25 to a veritable crush of humanity. Although the week was sold out prior to the opening at people came. How many hundreds were turned away from every performance, unable to gain admittance. It is hard to estimate, but it must have been divers streetfuls. In a word, Hurly-Burly has caught the town. The same fortunate enough to see the show during the week fully ate over 7,000 to the entertainment, with a double bill of *Posse*, *Cafe Antoin* and *Chopetta*, and *Posse* series of bouquets. *Posse*, a small continuation of *Posse*, *Cafe*, that had eight weeks of life at Fischer's. It is produced under the stage direction of George E. Last. The cast is excellent, and comprises Had de Norrest, Max M. Dill, C. William Kolb, Barney Bernard, Winfield Blake, Harry Herman, G. A. Hunt, Frederick Shibley, George D. Carter, Thomas P. Ryan, Maude Adams, Oliver Evans, Jessie Fiske, Mrs. John Davis, Maude Seddon, Lillian Lorraine, Clancy, John Davis, Maude Seddon, Edith Whetley, Lucille Gordon, Adela Coleman, Pearl Eubanks, Isabella Russell, Tootie Lettier, Myrtle Herndon, Viva McNeill, Inez Bauer, Ethel Manning, Natalie de Angelis, Clair Canfield, and Hazel Purdy. The performance closed with *Zaza*, Maude Adams playing the title-role. Surrey Bernice was good as *Bernard Frewin*, C. William Kolb was *Toto*, and he impressed the critics with all the low-comedy that may be required. Oliver Evans was a clever Alice. Max M. Dill succeeded as *Cesar*, and Claudia Rogers, Max M. Dill succeeded as *Cesar*, and Claudia Rogers was *Zaza*'s maid. The next production will be *Whirl-i-Gig*.

The grand open season at the Tivoli continues prosperous. The operas are put on with a dash and vim that are immediately catching. *Carries* and *La Bohème* now play alternately 18-24 to the usual full houses. The fifth week was as well patronized as the other four. *Il Trovatore* and *La Bohème* were sure to delighted audiences 25-31.

The eleventh week of the season of Henry Miller and Margaret Anglin and their co. at the Columbia 18-25 was devoted to excellent productions of *Carries* and *The Wilderwoman* before well filled houses. Their engagement ended 25 in *Heartbreak* to well filled houses also. The *Twelfth* 26-1-7, *Nell Burress* in *The County Fair* 8, to be followed by J. H. Stoddard in *Beside the Bonnie Brier Bush*, and *Marguerite Sylvie* in *The Strollers*.

Robert Fitzsimmons, supported by Mrs. Fitzsimmons and their son, "Bobby, Junior," at the Central, was closing 24 in *The Big Blarney* to audiences who were glad to sit on shelves and hang on to their seats to see the performance and *Fitz*. The play was all right of its kind. Its title could be improved, however, by calling it "Fitzsimmons," as the pugilist is the beginning, middle, and end of the play. The house did its usual good business 25-31 with *The World Against Her*.

James Neill and his co. returned from Los Angeles to the California 18 for a brief season, and week ending 24 gave capital performances of *Barbara Frietchie* to large sized audiences. The Hon. John Griswold 25-31 to large houses.

Henry Miller's straight and fit nose was broken in three places by a punch thrown from William Courtleigh's right fist, toward the end of the fourth act of *Camille* 20. It was an accident pure and simple. It happened when Miller, as Armand, had showered upon Camille and won in the dice game, and where Comte de Varville (William Courtleigh) stepped forward to strike Armand upon the breast. Instead of the Comte hitting Armand on the breast, he hit him on the nose, owing to Armand having stooped a little further forward than he should have done. The intensity of the scene, the spattering of the crimson blood on Armand's nose, and the earnestness with which the scene was being played proved so realistic the audience demanded another curtain call, to which Miller reluctantly agreed, holding his handkerchief pressed tightly against his face. Dr. Grant Seifridge attended Mr. Miller. The Doctor says it will be about three or four weeks until Mr. Miller's nose heals. The dividing bone and the two nasal bones are completely fractured.

The proposed alterations in Metropolitan Hall to make it the Hippodrome Theatre were discussed by a committee of the San Francisco Board of Supervisors on Fire and Judiciary 22. J. R. Lankershim, of Los Angeles, owner of the hall, has leased the building to Billy Openheimer, manager of the California, on condition that the supervisors will allow it to be altered to permit its use as a theatre. The plans for alteration were not made public, but it is understood that the alterations will be made to fit the requirements of the theatre ordinance. Alexander Vogelsang, attorney for Openheimer, told the committee that the changes contemplated would reduce the seating capacity, straighten the stairways, and make the building safer than it is. There would also be a new staircase and a ground floor in the gallery. The building will be made of brick, and alterations in every practicable way. The seating capacity would be between 1,200 and 1,500. Commissioner Manson, of the Board of Public Works, said the Board of Fire Wardens refused to act on the petition relative to the alterations, and that the Board of Public Works declined to sanction the placing of an audience on the second floor of a wooden building contrary to the terms of the ordinance. It is understood, however, that in view of these seeming obstacles, Openheimer will be able to have things arranged satisfactorily within a short time, and that the Hippodrome will open ready for business in October, as planned.

Missouri *Tina de Spata*, playing Minetta, in the third act of *La Bohème*, at the Tivoli, 21, was struck on the forehead by a pipe from the hand of a man named Michele da Padova, who was carrying a case and apparently was singing or singing when she could

not sing her lines in the last act of the opera. The soprano was running off the stage, after a quarrel with the baritone, as prescribed in their "business," and he took out of his mouth a pipe to hurt her, at which moment she turned to meet him, and was hit on the forehead. The greatest excitement ensued. The pipe fell to the floor, and the soprano, still holding the pipe, was hit on the right eye, and was hit on the forehead again. The pipe was cut in two, and the blood started from the cut made by the pipe. An examination showed that De Spata had a cut two-inches long over the right eye that, unfortunately, was not deep, and within a short while she will be as well as ever.

The new *Fiddle-Dee-Dee* road co. that the management of Fischer's is organizing will begin its tour of the West 8.

ORRILL JAMES MITCHELL.

**TORONTO.**  
The opening of the Toronto theatrical season of 1902-03 occurred on Aug. 25. The Grand Opera House bid a welcome to its patrons with shooting the Clutes Aug. 25-30, that was filled all over town in a misleading way. The paper read, "The famous original Irish comedians Murray and Mack," and with an idea of seeing them many were lured to the theatre, where neither of the above-named appeared. Had been the case in Montreal. The places were only filled by those who were taken by two comedians, Caulfield and Davis, one of whom was weak in his lines.

The *Blondes* with their *Le Voyage en Suisse* proved a popular card for exhibition visitors at the Grand 1-6. Harry Kick, an old favorite and a resident of this city, played the role of Dr. Cormac's Corn admirably.

The *Princess* in *Blue* Aug. 25-28, presented *Not Guilty* to good business Aug. 25-30 with a fair co. Reilly and Woods appeared 1-6. Many specialty bills were made, among them being those scored by Bernard Dally, Lillian Shaw, and Pat Reilly. The limited 31-32.

The *Princess* opened 1-6 with Rita Miller in *When Knighthood Was in Flower*. Miss Miller's portrait of the principal role was given with a charm and grace that won her the admiration of her audience. See *Sept. 2-3*.

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